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War does not affect real art. Its guns may shatter great cathedrals and priceless galleries of art. That passing phase will only bring out in clearer relief the deathless character of true art.

For these losses will be repaired, and on the ruins will rise art treasures more magnificent and more educational than the world has seen before.

Art is one of the keynotes of a worthwhile civilization, and we cannot afford to smother it even in war times.

*Editorial from the Chicago Tribune, July 10, 1917.*

### THE ARTS IN WARTIME

**W**E decline to specify—harm might come of it—but evidence accumulates that Chicagoans are withdrawing support from the fine artistic movements they thought meritorious in time of peace and think an unpatriotic extravagance in time of war.

We admire the motive. It bespeaks a moral earnestness very encouraging to behold. And yet we believe it a mistaken economy, unfair to professionals who live by their art, unfair to a public that depends on artistic pleasures to keep its spirits up, and unfair to the givers themselves, as the movement they have hitherto supported will get a setback from which they will be slow to recover. Then, too, it strikes us that such economy is premature, to say the least, and strangely out of harmony with the behaviour of the great warring nations in that regard. Take a case in point.

France, so we are repeatedly told, is "exhausted" and "bled white." Yet the Paris salons continue. Music survives. The theater, while gravely hampered, is

by no means extinct. The embellishment of cities goes on, not as before the war, but with astonishing fearlessness, considering. New acquisitions are still being made by the Direction des Beaux-Arts, and just at present Paris is having the finest of all rose shows.

We are convinced that fine, artistic movements deserve support in America despite the war. We are almost tempted to think that they deserve especial support because of the war. Their entire influence tends toward a sane, wholesome morale. Things will be glum enough without our deliberately robbing existence of its enjoyments. There is no need of doing so now. In all likelihood there never will be.

### REQUIREMENTS FOR ARTISTS IN THE ARMY SERVICE

**T**HROUGH correspondence with the War Department, the Art Institute is enabled to publish a list of requirements for artists who desire to enter patriotic service.

The importance of military training is emphasized, and, for this purpose, local home guard battalions, militia cadet companies, and other means of drill are recommended. Every man is expected to be a soldier whatever his special province in the military field may be. After this, if he desires to be assigned to art work of any type, he should possess certain qualifications of training and experience which are indicated in the following paragraphs—a condensation from the War Department's letter.

A practical knowledge of broken color should be acquired, not as the landscape painter practices its use, but